



Aalborg Universitet

**AALBORG UNIVERSITY**  
DENMARK

## **Music, Imagery, Health and Spirituality**

*A workshop based on an empirical BMGIM study*

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13th - 16th September 2010

Laguardia, Alava, Spain

**Informative Guide**



It is our pleasure to send out an invitation to the **Nineth European GIM Conference “Music, Imagery and Psychotherapy”**, which will take place in Laguardia (Álava, Spain) from **Monday 13th until Thursday 16st of September 2010**.

"Music, Art and Process Institute" from Vitoria-Gasteiz will be assisting in organising the conference.

The location for the conference will be at part of Rioja in the Basque Country, in Laguardia.

Rioja area is rich in natural attracttions with a millenarial culture, well known for its wines and gastronomy.

We are also pleased to announce that there will be a **Pre-conference on Saturday 11th and Sunday 12th September with Sr. Prof. Claudio Naranjo,...** The pre-conference will take place in Europa Congress Palace in Vitoria-Gasteiz (Alava - Spain) around "Music and Consciousness".

A call for papers will be sent out with February 1. 2010 as a deadline, around the 4 main themes of the Conference:

- Concepts around practice and theory in BMGIM and Psychotherapy
- Reflect on music, images and new GIM programmes
- Praxis in GIM
- Research in GIM

Registration for the conference will be set up through the website [www.agruparte.com](http://www.agruparte.com)

With regards

The 9th European GIM conference organizing committee



## Organizers:



**Music, Art and Process Institute. Spain**

Since 1986 it works in the develop and recognition of the Music Therapy in Spain.



**Patxi del Campo. Spain**

Music Therapy, Guided Imagery and Music, AMI member fellow.  
Therapist Supervisor  
Head of the Music THERapy Master Training in Vitoria-Gasteiz.



**Esperanza Torres Serna. Spain**

Psychoterapy, Music Therapy, Guided Imagery and Music, AMI member fellow  
Coordinator in the Music Therapy Master training in Vitoria-Gasteiz.





## Cientific Committee:



**Lars Ole Bonde. Denmark**

PhD

Aalborg University, Associate professor: Department of Communication and Psychology.

Professor, Center for music and Health, Oslo



**Isabelle Frohne-Hagemann. Germany**

Psychoterapy, Music Therapy, Guided Imagery and Music, Supervision.

Primary trainer in "Institut für Musik, Imagination and Theray" (IMIT) in Berlin.



**Katarina Martensson-Blom. Sweden**

Licensed psychologist and psychotherapist, supervisor and trainer in psychotherapy. GIM fellow.

Professional background within child and adolescent psychiatry. Since 1996 in private practice in Stockholm Sweden, as psychotherapist, supervisor and trainer.



**Gro Trondalen. Norway**

Associate professor in music therapy at the Norwegian Academy of Music, Oslo, Norway.

Associate editor of the Nordic Journal of Music Therapy.



# Call for papers

**Call for papers: until 1st February 2010**

Papers, posters and workshop must be around the four main themes of the conference:

- Concepts around practice and theory in BMGIM and psychoterapy
- Reflects on music, images and new GIM programmes
- Praxis in GIM
- Research in GIM

## **INSTRUCTIONS FOR SUBMITTING YOUR PROPOSAL**

Abstracts submitted to the scientific committee need to give a clear description of the proposed content of the presentation, whether it is a paper, workshop or poster.

## **PAPERS (45 MINUTE PRESENTATIONS)**

Please provide a clear description of content. Clinical proposals should define the population, intervention and process or outcome of therapy. Research proposals should follow the traditional format of presenting the theoretical framework, method, out come and a discussion.

All papers accepted for a 45 minute time slot must include a mandatory 10 minutes questions and discussion. (The moderator of the sessions will require the conclusion of the paper after 35 minutes to allow for this discussion. Papers submitted or allocated to a seminar session for a 30 minute slot will not require a 10 minute questions and discussion as this will be incorporated into the seminar.)

## **WORKSHOPS (2 HOURS)**

Please provide a clear description of content. Describe the function of the workshop, the populations (if relevant) for whom the workshop is intended, and the activities that will take place.

Workshops must include a substantial period for active participation by those attending. There must also be time for questions and discussion. In your proposal, please define the maximum number of participants you wish in your workshop.

All workshop accepted must include a mandatory 15 minutes questions and discussion.



#### POSTERS

Please provide a clear description of content. Clinical proposals should document the population, intervention and process or outcome of therapy. Research proposals should follow the traditional format of documenting the theoretical framework, method, out come and a discussion. (Please be prepared to supply a one-page summary of your poster that can be picked up by participants attending your session, which includes your contact details. Please define the size of space on a stand you will need for your presentation.)

#### REQUIREMENTS FOR THE PAPERS:

Each paper must include the following information items:

- Author's name, institution where he/she ovrks, adress and e-mail.
- Short Currículum Vitae
- Title for the presentation.
- The extract of the presentation must content:
  - o Goals
  - o Methodology
  - o Conclusiones / results

It could content adicinally graphics or images to support the presentation.

13th - 16th September 2010

Laguardia (Alava, Spain)



# Program of the Conference





## Workshop:

### Concepts in advanced Music Programming

**Lisa Summer & Ronald G. Sherwin**

Spontaneously linked music programming in GIM will be demonstrated, and explained through the presentation of clinical examples and research. Through an experiential dyad session, participants will learn about the skills of spontaneous programming. Then clinical issues in advances GIM programming and the challenges of developing pedagogic methods to adequately teach advanced programming will be discussed.

### Evaluation of Contemporary art music for new GIM programs

**Erik Christensen**

Many pieces of contemporary music possess strong affective potentials and image potentials. which may suggest application in new GIM programs. As a first step towards assessment, the workshop introduces excerpts of contemporary music by means of intensive listening: a tool for opening, expanding and deepening the experience of unfamiliar music. This listening experience provides the basis for a discussion of the applicability of new music in GIM.

### Healing with the voice and Imagery

**Karen de Kock**

The singing voice has been used since the beginning of time, for healing and restoration. It is said that in ancient times, the Shaman would ask “when did you stop singing” in order to establish the onset of dis-ease. The human voice is able to give outward expression to inward emotion. Vocal sounds carry intention, which enables sending healing to parts of us that are dis-eased. Through Imagery and Intention, one is able to restore and/or shift unwanted feelings and emotions with the voice.

### Working with abused women and children in the GIM Method

**Péter Szil**

The widespread existence of abuse in all its extreme and subtle forms (structural, economical, psychological, verbal, physical etc.) as well as its impact on women, children and the community makes imperative the integration of the feminist analysis of violence and feminist counseling approaches with previous training and experience of the BMGIM.

### Short adapted GIM using Music and Breathing

**Anthony Hall**

Anthony will present a new GIM program (Earth Spirit) and discuss its use in modified sessions in a psychiatric hospital.

A short case study will also be presented illustrating how these techniques were able to help a female psychiatric client slowly rebuild her confidence and improve her mental health.





### **Holotropic Breathwork: an introduction for GIM practioners**

**Ginger Clarkson & Mark Ryan**

Holotropic Breathwork, developed by Stanislav and Christina Grof, shares historical roots, a philosophical framework and therapeutic techniques with the Bonny Method of GIM. This workshop will provide participants with a complete experience of a Holotropic Breathwork session, either as “brearhers” or “sitters”, and will include commentary comparing the two techniques.

Limited to 16 and Open only to participants who attend the presentation “Holotropic Breathwork” or who have had precious experience with Holotropic Breathwork.

### **Music, Imagery, Health and Spirituality. A workshop based on an empirical BMGIM study**

**Katarina Mårtenson Blom, Ellen Thomasen & Lars Ole Bonde**

Helen Bonny developed BMGIM with the spiritual and transformational potential of music and imagery in mind, and therefore BMGIM may be the starting point for research in the health potential of music-related peak/transpersonal experiences. This workshop, which is based on an empirical research project, will explore two questions: can such experiences be evoke and stimulated by carefully selected music? How can such transformational experiences be understood theoretically and in a health perspective?

### **Exploring KMR - Brief Music Journeys**

**Margareta Wärja**

Korta musikresor (Brief Music Journeys) is the Swedish term used for a receptive method of music therapy adapted from the tradition of the Bonny Method of Guided Imagery and Music (BMGIM) and the theory and practice of Expressive Arts Therapy.

### **The music apperception test: a music-based assessment instrument**

**Dr. Gabriella Girodanella Perilli, Dr. Roberto Cicinelli & DrLaura Nardecchia**

A new instrument will be experienced: the Music Apperception Test, for client assessment in the Bonny Method of Guided Imagery and Music. The questionnaire has the objective to assess client’s well-being as positive psychological functioning. It includes listening to six musical pieces in an alert state. The attendants will actively use the instrument. Data from a study which correlated MAT and Ryff’s Well-Being Scales will be presented. Time will be provided for questiones and discussion.



### **The Mari Mandala Assessment: a useful tool for GIM practitioners**

**Gina Kästele**

The Mari Card Test was developed by Joan Kelloggs. Her pioneering work grounded in Jungian theory and has greatly enhanced the understanding of the Mandala as a powerful tool in the GIM process. It is non-verbal, using archetypal forms (symbolic signs) and colors to assess a person's present psychological state. It is also used as a research instrument and has been found valuable as a diagnostic tool.

### **The Exploration of Chinese Music in a GIM Music Program “Harvest”**

**NG, Wai Man**

This program demonstrates the benefit of music for clients with the same cultural background. GIM is spreading around the world thus making Asian music a necessary development GIM music programs.

### **The body tambura - a new instrument in the field of receptive musictherapy**

**Dr. Cordula Dietrich**

Within a workshop a new instrument in the field of receptive musictherapy, the body tambura, is going to be presented by Dr. Cordula Dietrich. Since 2005 she integrates the body tambura in her psychotherapeutical work in her own praxis in Berlin. She will shed light upon the body-tamburas application possibilities and the spectrum of its effectiveness. At first the instrument is going to be introduced. According to her own psychotherapeutical work several case studies are also going to be presented.



## Papers:

### **Holotropic Brethwork and the Bonny Method: A comparative review**

**Ginger Clarkson & Mark Ryan**

Holotropic Breathwork, developed by Stanislav and Christina Grof, shares historical roots, a philosophical framework, and therapeutic techniques with the Bonny Method of GIM. Both approaches developed out of the shared experiences of their respective creators in LSD research, especially at the Maryland Psychiatric Research Center in the 1960s and '70s. At the same time, the two approaches embody distinct differences. This presentation will examine their historical evolution and compare their assumption and techniques.

### **Efficacy of BMGIM and Cognitive Psychotherapy**

**Dr. Gabriella Girodanella Perilli, Dr. Roberto Cicinelli & Dr. Laura Nardecchia**

Cognition involves activity of verbal and non verbal subsystems. GIM experiences use primarily non verbal system for dealing with imagery. When not functional thoughts and emotions emerge metaphorically, verbal modalities are appropriate to discuss and modify them. We combine GIM and cognitive psychotherapy to address such issues, allowing clients to develop a constructive way of thinking, emotional well-being, and cope with stressful events. Case studies illustrate efficacy of the approach.

### **The effect of GIM on workrelated chronic stress**

**Bolette Daniels Beck**

In a randomised clinical AB/BA cross-over trial the effect of six modified GIM-sessions contra treatment usual on 20 people on longterm sickleave with workrelated chronic stress was studied. Changes in selfreported sleep quality, physical complaints, mood, perceived stress and depression were measured. Analyses of neuroendocrine stressmarkers (cortisol, testosterone, melatonin) will be presented as well as the first results of a qualitative analysis of kinesthetic imagery and embodiment in the GIM process.

### **GIM in phase-oriented treatment of patients with complex PTSD and somatoform comorbidity.**

**Gabriella Rudstam**

The presentation will offer a description of how GIM is used in a stabilisation group with severely traumatized refugee women. It will be shown how the music is used in the work of healing trauma and attachment wounds by offering an auxiliary attachment container, thus helping the patient to stay within their windows of tolerance. A study will be presented where the women's own reflection of the music's impact on their healing process will be presented.



### **Musicians, Identity and Health. Music listening (BMGIM) as health performance**

**Gro Trondalen**

This presentation address BMGIM with ten musicians, exploring music listening as health performance. The research design is inspired by hermeneutic phenomenology, while the clinical theory is highlighting an intersubjective perspective. The presentation elucidates how musicians use music listening to perform personal and professional health and wellbeig, on basis of individually performed BMGIM sessions and semi-structured interviews. The research showed that musicians seized strength and increased self-efficacy through BMGIM, which supported professional and personal identity.

### **A comparative study of Transcriptions based on five selected BMGIM Programs**

**Hallgjerd Aksnes & Svein Fuglestad**

The proposed research paper will present the results of an explorative, qualitative study on a comparison of transcriptions from a total of 60 BMGIM sessions, all guided by AMI Fellow Svein Fuglestad. The goal of the study is to reach a deeper understanding of the working of the different kinds of music that are at use within GIM theray, of the very complex relation between music and imagery, and the degree of commonality in different listener'. Imagery evoked by the same program.

### **Imagery and Music as Facilitators of Communication in the dying process: a case study of two adolescents with cancer.**

**Camino Bengoechea**

In palliative care of children and adolescents with cancer we have to face the fact of talking about death. Both the child and the family need to say goodbye, feel, experience, share and set free the emotions that this process produces in them. Symbols, images and music perform a very important role in this moment. They help the child to identify, project and experience what they usually cannot or find difficult to say with words.

### **The gap og Hermes: transitions, thresholds and silent gaps in BMGIM.**

**Leslie Bunt**

A client's transformative insights during the climactic silent gap in Barber's *Adagio for Strings* set the scene for an exploration of the mythic characteristics associated with the Greek God Hermes, the quick-footed messenger. As musician and guide can he assist in a deepening into the music, images and psychotherapeutic processes in BMGIM? Is Hermes there in the gap between music and imagery? Does he helps to bring the untraslatable back into the light of conciousness?





### **“Got any decent music?” GIM and the mand who didn’t like classical music**

**Martin Lawes**

This presentation will be about GIM with a bereaved man, who loved rock and pop music from 6s and 70s more than classical music which often evoke “negative” experiences in sessions, especially to begin with. I will describe how we worked with this but how I also used world music selections with which he felt a more natural affinity.

### **Using iTunes and iPod in the GIM Praxis**

**Péter Szil**

All (or at least the introduction to all) what you wanted to know about how to be a music therapist without carrying around dozens of cds, how to have all your music handy without getting lost, and how to compress your music without compromising its quality, but were lazy or impatient to stay up whole nights in front of your computer.

### **BMGIM/AMT as a Multicultural Feminist Music Therapy: focusing on Jungian Theory**

**Seung Hee Eum**

This presentation focuses on a philosophy and approach towards Feminist Music Therapy, using Jungian theory to help inform a multicultural approach. This is based on the experiences of several women including me that have diverse multicultural backgrounds through the Bonny Method of Guided Imagery (BMGIM) and Music and Analytical Music Therapy (AMT).

### **Modified BMGIM for Music Performance Anxiety**

**Rachael Martin**

This Master’s research project modified BMGIM to work with five tertiary music students experiencing music performance anxiety. Themes were set by the researcher/clinician for each of five sessions, with a short selection of music (10 minutes) being matched with each theme. These themes and music were used for all students. Quantitative and qualitative data was collected, with 4 of 5 students finding the program assisted with reducing music performance anxiety.





**GIM in psychiatry linked to mentalization.**

**New aspects and barriers in adapted GIM compared with private praxis.**

**Torben Moe**

Based on findings in my PhD dissertation focusing on GIM in psychiatry I will present theoretical aspects relayed to case studies of adapted GIM compared with the classical BMGIM in private praxis. The concept of mentalization (Bateman & Fonagy; 2006) seems to fit with the basic goals of adapted GIM. Fonagy employs mentalization to describe the ability to understand the mental state of oneself and others based on overt behaviour.

**Exploring Brusica's Faith Program**

**Denise Grocke**

The paper will explore Bruscia's music program entitled Faith. The program includes contemporary music of Arvo Part, Charles Ives, Hanson, Saint-Saens and Britten. The paper will explore an individual BMGIM session in which the music provoked challenge and resolution. Narrative responses of four GIM therapists who experienced the program in a group workshop, and the mandalas of client and group participants will be shown to expand knowledge of this program.

**Anxietywork in GIM and a new discovery of the self-perceptio**

**Julie Exner & Ulla Setterberg**

A crucial possibility to "meet" and deal with anxiety: based on specific experiences in the clinical work and at hand of a casestudy, we would like to present the following theoretical reflections: 1/ fear and anxiety can be faced in the GIM process, the object of the anxiety will change; 2/ in the unfolding imagery the traveller is actively performing an externalisation and re-description of the inner representations.

**Use of the GIM Method with Fibromyalgia's patients**

**Esperanza Torres Serna**

The therapeutic treatment based on the GIM method provides to patients with fibromyalgia a physical support to address the pain and physical tiredness, through the relaxation, facilitates the emotional expression - often limited in patients with FM- with the help of music, and leverages the inner resources through the metaphorical or symbolic language of images, extending, modifying or changing the internal view of these patients.



# Cost and Registration

Costs for the GIM conference 2010 include accommodation in double room and all meals from dinner on Sunday 12th September to lunch on Thursday 16th September 2010. (Meals include: mineral water, wine, coffee and/or te)

## **GIM CONFERENCE**

Cost if paid BEFORE 26th February 2010

4 days fullboard: 598 euros (single room: 747 euros)

Cost if paid AFTER 26th February 2010

4 days fullboudard: 698 euros (single room: 847 euros)

## **GIM CONFERENCE + PRE-CONFERENCE**

Cost if paid BEFORE 26th February 2010

4 days fullboard: 873 euros (single room: 1087 euros)

Cost if paid AFTER 26th February 2010

4 days fullboudard: 1023 euros (single room: 1222 euros)

The [registrtion](http://www.agruparte.com) mus be done trough the following website:

[www.agruparte.com](http://www.agruparte.com)



# Conference Venue

## PRE-CONFERENCE VENUE:

Europa Congress Palace, Vitoria-Gasteiz (Alava - Spain)

Located: Avenida Gasteiz, s/n, Vitoria-Gasteiz

Contact: phone: 0034 945 121 279

website: <http://www.vitoria-gasteiz.org/congresos/>

## CONFERENCE AND ACCOMMODATION VENUE:

Hotel Villa de Laguardia, Laguardia (Álava - Spain)

Located: Paseo de San Raimundo, 15, Laguardia

Contact: phone: 0034 945 600 550

website: [www.hotelvilladelaguardia.com](http://www.hotelvilladelaguardia.com)



# Contact

## FOR FURTHER INFORMATION:

Visit our website: [www.agruparte.com](http://www.agruparte.com)

### Contact us in:

"Music, Art and Process" Institute

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Phone: 0034 945 143 311

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# Tourist Information

For **further information**, about places where 9th European GIM Conference will be realized, visit the following websites:

About the city of **VITORIA-GASTEIZ**:

<http://www.vitoria-gasteiz.org/>

About the **RIOJA AREA**:

<http://www.turismoriojaalavesa.com>

About the town of **LAGUARDIA**:

Laguardia town: <http://www.laguardia-alava.com>

Hotel the Hotel **VILLA DE LAGUARDIA**

<http://www.hotelvilladelaguardia.com>





# Travel Information

## BY AIR:

### Bilbao's airport:

To see the airlines of the Bilbao's airport visit: [www.aena.es](http://www.aena.es)

**Taxi:** Bilbao's airport is 60 minutes away from Vitoria city center. The trip cost around 115 euros (by taxi).

**Buses** from Bilbao airport to Bilbao central station (cost around 2 euros): There is a bus each 25 minutes.

Buses from Bilbao station to Vitoria: cost around 5.55 euros  
Alsa: [www.alsa.es](http://www.alsa.es)

**Vitoria's airport:** is only 20 minutes away from Vitoria city center by car (the trip cost around 20 euros by taxi).

Airlines:

Air Nostrum: [www.airnostrum.com](http://www.airnostrum.com)

Iberia: [www.iberia.es](http://www.iberia.es)

Nordjet airlines: [www.nordjet.es](http://www.nordjet.es)

## BY TRAIN:

National train company: Renfe: [www.renfe.es](http://www.renfe.es)

## BY BUS:

From Madrid:

ALSA (cost around 38 euros): [www.alsa.es](http://www.alsa.es)

From Bilbao:

ALSA (cost around 5.55 euros): [www.alsa.es](http://www.alsa.es)

## From Vitoria-Gasteiz to Laguardia:

BY BUS:

Alsa (cost around 13,40 euros): [www.alsa.es](http://www.alsa.es)

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Instituto  
Música, Arte y Proceso